Course content
This course focuses on a wide range of regions, time periods, and genres in the visual arts in southern Africa, with particular attention to the arts of South Africa. We will explore artistic expressions in archaeological contexts, arts associated with longstanding indigenous cultures, art that emerged out of the often violent encounter with European cultures, and contemporary popular and studio arts that are produced in the region today.

Course Goals
This class aims to give students the tools to analyze how works of art operate in diverse cultures and time periods. The course leads students to consider the ways in which art has been used in the representation and misrepresentation of people and cultures in colonial and postcolonial contexts and, more broadly, how creative expressions reflect and produce cultural change.

Communication
I will send all communications (announcements, updates, etc) to your .ufl email account. Please check that account regularly, at least twice per week, or you may miss important information. I check my email daily and will respond to messages within 24 hours.

Requirements and Grades
Attendance: Students are expected to attend all classes and to complete the reading and assignments for each class meeting. Up to two absences will be permitted. Any absence beyond that will adversely affect your grade. You are responsible for all of the material covered in lectures and for getting class notes from one of your fellow students if you miss a class.

Class Participation: While attendance is important, participation is crucial! We will all enjoy the class more, and learn more effectively, if everyone participates. All students are expected to participate in class discussion. Attendance and class participation count for 10% of your final grade. Please note: Occasionally, I will recommend lectures or films outside of class time. I understand that some of you may have conflicts, but do try to attend.

Readings: Readings: This class requires a good deal of reading! You are expected to do the assigned readings before each class meeting. All of our readings are available via the UF on-line reserves system, ARES. It is your responsibility to learn how to use the system—I will gladly help anyone who needs assistance. There are no textbooks to purchase for this course.

Note: I may make changes or adjustments to the reading assignments. If I do, I will notify you in class and by email.

Exams: Two exams each count for 25% of your final grade. Each exam will consist of vocabulary definitions, short answers, slide identification, and an essay. Make-up exams can be arranged under extraordinary circumstances; contact me promptly if you must miss an exam.

Papers: Two papers, synthesizing information from class discussion and our readings, will give you opportunities to respond to the content of the class. Each is worth 20% of your grade. Your papers will be graded for content as well as for your writing skills. You may hand in a draft of your papers for my comments no later than one week before the due date.

*Students enrolled at the graduate level will write a longer paper & do a class presentation*
Grade Scale:

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Make-Up Policy and Grading Policy: Requirements for class attendance and make-up exams, assignments, and other work are consistent with University policies that can be found at: http://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Academic Honesty
The University of Florida’s honor code requires all students to be honest in their academic work. University policies on cheating, plagiarism, and related issues are available at: http://www.dso.ufl.edu/judicial/procedures/academicguide.html

Accommodations
Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to me when requesting accommodation.

Also note:
☞ Please do not be late for class! ☞ Turn off cell phones during class.

August 21  Introduction to course

August 26  Introduction, 2
--Davidson “Antipathies” and “Race and Resistance” The Search for Africa (Random House, 1994)
--Gordimer “Amnesty” Contemporary African Short Stories (Heinemann, 1992)
Handout: Paper #1

August 28 Roles of Art: Utility and Status
--Klopper “Kings, Commoners, and Foreigners” The Art of Southeast Africa: The Conru Collections (5 Continents, 2002)
--Dase, Sowetu, Steel “Cultural Heritage in the Work of Two Xhosa Artists” African Arts 40 #3 (2007)

September 2  Labor Day (no class)

September 4  Prehistory and Art

September 9  Great Zimbabwe and Mapangubwe: Early Kingdoms
--Huffman “The Soapstone Birds from Great Zimbabwe” African Arts 18 #3 (1985)

September 11  Early Encounters with the West

September 16  Khoi/San: Indigenous Southern Africa
--Paper 1 due--
September 18  Saartje Baartman and European Construction of Southern Africans  
 --Strother “Display of the Body Hottentot” *Africans on Stage* (Indiana University Press, 1999)

September 23  The Bleek/Lloyd Archive: Khoi/San Stories and Museum Representations  

September 25  Botswana and Namibia: Sotho and Herero  
 --McKinley “It’s All About the Cow” *Virginia Quarterly* 89 #3 (2013) *read to p. 162  

September 30  Malawi: Pots and Masks  
 --Yoshida “Masks and Secrecy Among the Chewa” *African Arts* 26 #2 (1993)

October 2  Zimbabwe: Shona and Venda Arts  +Art Librarian Tom Caswell  
 --Handout: Paper #2

October 7  Exam 1 review

October 9  Exam 1

October 14  Southern African Ceramics  

October 16  Zulu Personal Adornment  
 --Jolles “Negotiating relationships: village to city, beadwork to SMS” *Southern African Humanities* 18 (2) 2006

October 21  Xhosa Personal Adornment  

October 23  Ndebele Beadwork and Mural Painting  
 Video: *The Long Tears—An Ndebele Story*  
 --Priebatsch and Knight “Ndebele Beadwork” *African Arts* 11 #2 (1978)

October 28  Art and Political Power  

October 30  Art and Religion  CLASS MEETS AT THE HARN MUSEUM  
 --Papini “Dance Uniform History in the Church of Nazareth Baptists” *African Arts* 37 #3 (2004)  
November 4  **Collecting and Representing Africa: Colonial Era**  

November 6  **Art Under Apartheid, 1**  
video: *Come Back Africa* (1959)  
--Younge “’Adequate shelter’: Township Life and Art” in *Art of the South African Townships* (Thames and Hudson, 1988)  

November 11  **Veteran’s Day**

November 13  **Art in the “New South Africa”**  
--Sachs “Preparing Ourselves for Freedom” *Tulane Drama Review* v 35 #1 (Spring 1991)  
--D’Amato “Beyond the Trauma” in *Liberated Voices: Contemporary Art from South Africa* (Museum for African Art, 1999)

November 18  **Contemporary Artists 1: William Kentridge, Berni Searle**  

November 20  **Contemporary Art and Controversy**  
--Schmahmann “Censorship, Censoriousness, and a Colourful Commotion: The Useful Objects Controversy” in *Grey Areas: Representation, Identity and Politics in Contemporary South Africa* (Chalkham Hill, 1999)

November 25  **Contemporary Artists, 2**  
--Godby “David Goldblatt: The Personal and the Political” in Fifty-One Years, David Goldblatt (Contemporary Art Museum Barcelona, 2001)

---Thanksgiving Break---

December 2  **Last class--exam review and South African Fashion Design**  
--review list of terms and exam review slides before class

December 4  **Final exam**

December 9 (Monday)  **Paper #2 due** to Prof. Rovine’s office (FAC 119B) by 12:00 noon.  
*I cannot accept any papers after this date. Please plan accordingly.*